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Curator of Greek Coins in the American Numismatic Society

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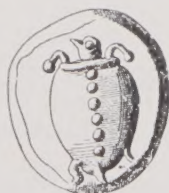
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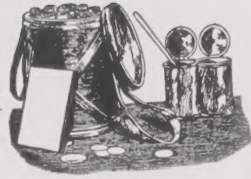
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With your cooperation The Voice of the Turtle will
continue to grow

From the Editor's Desk



It has been noticeable that the release of the *Turtle* each month has drawn closer to the end of the month. That so little correspondence has been received indicates that the majority of our readers understand that this magazine is still in its growing stages. Delays are unavoidable as long as we are seeking new ways to illustrate, new methods of typesetting, new styles of format and new features. We feel sure that our readers would rather have a better *Turtle* later.

Our release date has yet to be as long after our deadline as that of most commercial publications. For this all credit is due to our publisher who, while attempting to maintain and coordinate an exceedingly tight schedule, still has joined with your editor in seeking ways to improve the magazine.

This issue will be mailed to every continent except Australia and Africa. Our readership stretches from Indo-China to England, from Canada to South America. The appeal of the *Voice of the Turtle* as a journal of ancient numismatics is no longer confined to the United States and just as we fill a very necessary role in this country, so also are we filling that same gap throughout the world.

That there is a crying need for a regular monthly numismatic journal is unquestionable. While it is true that Spink and Seaby of London have both helped provide some form of regular communication, their respective bulletins are still basically catalogs and the wide range of interests they must necessarily serve precludes their providing the type of journal that numismatists, collectors and scholars seek.

Thus, lacking a journal like the *Turtle*, authors have been forced to see their work delayed, often for years. We have also seen the rather shameful spectacle of important numismatic research published in basically non-numismatic journals in an effort to get material to the public.

At this point the *Voice of the Turtle* is well enough established that work of a more scholarly nature must appear in its pages. Some of this material is already in preparation and 1965 will see not only the improvements in format and style which have already begun, but an increasing amount of important numismatic scholarship as well.

At the same time that the scholar must and will be served, the interests of the collector, be he beginner or old hand, will also be maintained. It is our belief that the collector is tomorrow's numismatist and the role of the *Turtle* is to ever encourage this growth.

SPECIAL NOTICE

Professor von Aulock is preparing a study on the Roman Colony of Germa. He intends to catalog the coins of this city as completely as possible as part of the study. In order to do this he must be advised of the full descriptions of any coins from this city which might be held by individual collectors.

Germa was a Roman colony founded at the time of Domitian in Galatia in central Asia Minor. Its known coins were emitted intermittently from the time of Domitian through the reign of Caracalla. The inscriptions are in Latin and the name of the city is COLONIA AUGUSTA FELIX GEMENORUM, variously abbreviated.

Readers who own coins of this city are asked to send a description of the coin, including inscriptions, portrait, type, weight and module to:

H. von Aulock
Istanbul-Arnavutkoy
Set Sokak 12, Turkey

Casts are also desired and these should be forwarded to

Mr. W. Kisskalt
Staatliche Munzsammlung
8 Munchen
Residenzstr. 1, Germany

Most readers will recall that eight volumes of Dr. von Aulock's coins have already been published as part of the *Sylloge Numorum Graecorum*.

All readers are hereby urged to assist Herr von Aulock in his study.

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THE LION OF ASTIAS

Coins and Boeotian Archaeology

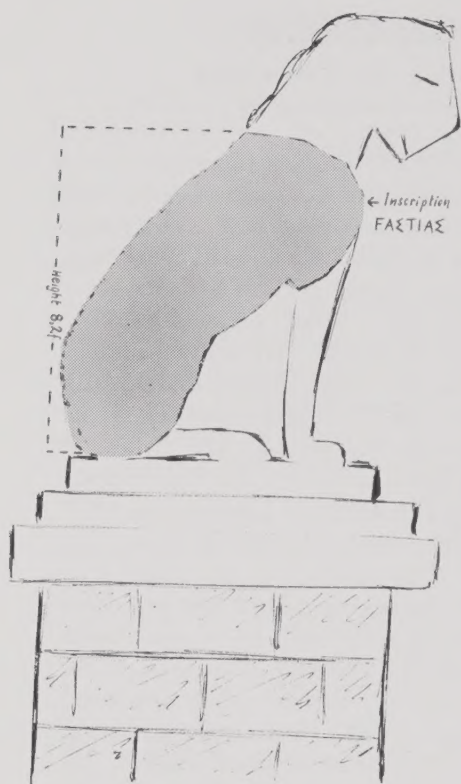
A Report Based on a Discovery by

STEPHANOS N. KOUMANOUDES

One of the earliest federal currencies in ancient Greece was the coinage of Boeotia. Most collectors of ancient coins know these coins, and many have them in their collections. Specimens of this coinage have the Boeotian shield on the obverse as a uniform federal symbol and on the reverse, an amphora or kantharos with the ethnic of the Boeotian city which minted the coin. The ethnics appear on all coins minted in Boeotia until the end of the first quarter of the fourth century B. C. (about 378? B. C.) when they were replaced by the names of the Boeotarch (the supreme archon elected by the confederate cities to rule for one year). After the battle of Chaeroneia (338 B. C.) the Boeotarch's name no longer appeared, being replaced by the legend BOIOTON (the third O is an omega).

One of the Boeotarchs, the names of whom are recorded on coins issued during the period 378?-338 B. C. is Astias (which appeared on the coins as (FASTIAS)). This was all we knew of Astias until recently when I sighted what appeared to be a piece of sculpture in the middle of a drainage canal about two kilometers north of the modern city of Thebes. Investigating I found that local authorities had begun work on this canal at the site called 'Kanapitsa' in 1961. When the bulldozers began work they hit a large base built with isodomic stones. They didn't stop to record the exact site and continued with their work since there was no one at hand to keep them from destroying it. Not far from that point the bulldozer was stopped by a large piece of white marble. This time the workers decided to take a close look, but when they saw that it was just a beheaded and mutilated sculpture representing an animal they pushed it aside and went back to their job. Apparently the water entering the canal moved the sculpture away from the point at which it was discovered, because I spotted it almost in the middle of the channel.

It was obvious that this mutilated sculpture was the torso of a colossal seated lion of the type known from the renowned specimens of the Lion of Chaeroneia or the Lion of Amphipolis. It was once common in many parts of Greece to decorate the funeral monuments of war heroes with lions as in the above mentioned examples and many other parallels. The height of the preserved section of the beast is 2.50 meters or 8.2 feet, but what is most important about this lion is that on its breast, carved with care in letters almost 3 inches high (of the fourth century B. C.) is the inscription FASTIAS the Boeotic form of Astias.



Type of Boeotian coin
with city legend:
Θ ε (β α ί ο ν)



Type of Boeotian coin
with Boeotarchs name:
Ἐ πα μι (ν ῶ ν δ α ς)

I recalled immediately the most notable of the ancient Boeotians known by this name, the Boeotarch Astias whose name appears on some of the coins issued from 378-338 B. C. (see Barclay Head, *Historia Numorum*, 2nd ed., Oxford 1911, p. 351; G. F. Hill, *Historical Greek Coins*, London 1906, p. 70; Munsterberg in *Num. Zeitschrift*, 44, p. 113).

This made the discovery of especial importance, for now for the first time, we learn that the Boeotarch Astias was a Theban, and further, we may assume from the fact that a lion stood on his funeral monument, that he was a war hero who fell in battle.

We are now in possession of evidence and information of the utmost importance for the history and archaeology of Thebes. It was the custom in ancient cities to bury war heroes together, in the equivalent of Arlington National Cemetery. Therefore, if excavations are undertaken in the area of the drainage canal at 'Kanapitsa,' we may hope to locate the public cemetery of ancient Thebes which was kept for war heroes, and of which we have had no other clue to its site.

The funeral lion from the monument of Astias has now (1965) been transferred to the museum of Thebes where it will repose, after four years of neglect.

A NOTE ON COIN MOLDS

by FREDERICK S. KNOBLOCH

The majority of coin molds were made during the tetrachy of Diocletian, Maximian, Galerius and Constantius, and turn up quite frequently in Egypt and Syria. Babelon, the great French numismatist, many years ago wrote, "The greatest number of coin molds are found in Egypt and range in chronology from Septimius Severus to Constantine I. This predominance is consistent with the evidence known to have come from there and includes the Diocletianic tetradrachms, with Greek inscriptions, and also the folles of the reform struck after 296 AD. Most of the Egyptian molds are found in one place, Fayum."

I showed examples of stone molds to Mrs. Boyce, then curator of the Edward T. Newell collection at The American Numismatic Society, and she believed the majority were from the workshops of local (contemporary) forgers. However, the possibility exists that some may have had a semi-official semblance and were used by magistrates to meet local needs.

The material, terra cotta, was particularly adaptable because when soft would readily take the impression of a coin and after hardening, by being fired in a kiln as our present-day manufacture of pottery, could be used over and over for the reproduction of small coins by the casting method.

Concerning the actual manufacture of the coins: a mass production system was employed in the following manner; impressions were made of the two sides of a coin in a roundel of fine clay and a number of these were then bound together, obverse to reverse, in columns so as to give the metal admission to the interior of the mold and in that manner cast.

This process of casting was one cause of the degradation of the standard and the style of the coins. Metal shrinks while cooling and a coin which has been reproduced, by casting in a mold, made by impressing a cast coin will be slightly smaller. This shrinkage will be almost imperceptible but if a second, a third and even a fourth mold is made from these reproductions the gradation will become quite noticeable.

As one coin was used as a model for another by pressing into clay, the effect on style was a gradual simplification of design. A coin on which some of the pellets, letters or design had failed because of faulty casting might again be used to make a mold from which another line or letter would be missing. Thus the simplification went on until, in the extreme case, the product hardly resembled the original government issue.

COIN TOPICS

Edited by C. C. Woods

To those who labor under the notion that the sales tax is a recent invention of our state-house bureaucrats, it will come as a surprise that the emperor Augustus instituted a 1 percent tax on sales, the *Centesima Rerum Venalia*. This was to replenish the treasury after the Civil Wars. The people appealed to Tiberius to cancel the tax which he first refused, but later reduced to $\frac{1}{2}$ per cent.

Suetonius tells us that Caligula abolished the tax entirely. At the end of 39 he caused quadrans to be struck proclaiming the remission of the tax. These coins fairly shouted their message with the large **RCC** (*Remissa ducentesima*) dominating the reverse and the liberty cap of the obverse echoing the same theme.

Obverse: C. CAESAR DIVI AVG PRON (epos) AVG S. C. Cap of liberty.

Reverse: PON M TR P III PP COS DES III around RCC.

George F. Hill, late keeper at the British Museum and prolific author of numismatic works, in his preface to **SELECT GREEK COINS**, published in Paris and Brussels in 1927 gives us this point to ponder.

"There is no reason why the coin should be a work of art; its purpose as a medium of exchange can be equally well served by a plain disk of metal bearing on its surface the necessary information; and such a coinage would be less discreditable than the futile attempts at an artistic currency which are all that most modern nations seem able to produce . . .

"But the Greeks of the great period were naturally incapable of neglecting the artistic possibilities of any object in daily use, and to that fact we owe it that among their coins are to be found innumerable masterpieces of art. The history of Greek coinage, it is true, contradicts some of our most cherished maxims concerning the decoration of objects of common use. We are told for instance, that such an object is beautiful if it is made in the form most efficient for its purpose. But the one thing that is clear to the honest observer of the history of Greek coinage is that, throughout the period when Greek art was at its finest, the decoration of the coins was in no way helpful from the practical point of view; or, perhaps it would be more fair to say, the method of decoration was such that inevitably, the more the coin was used for its proper purpose, the more it suffered. The story is that of a continual struggle to reconcile with practical requirements an incompatible artistic ideal. It was left to the middle ages to solve the problem that had baffled the Greek; and, unfortunately, the lesson of the middle ages is entirely lost upon the modern die engraver."

It would be interesting to know why Athens chose the Owl;

or Corinth, the flying horse; or the Ptolemies, the rather bedraggled eagle. This and other coin types will be the subject of future columns of "Coin Topics."

This feature has been introduced to bring interesting but little known facts about coins themselves or about the ancient world as told by coins to the attention of our readers. Anyone who has an intriguing coin with a story to tell is invited to submit a paragraph or two on their coin to the Editor. Where possible an illustration of the coin should also be sent.



Those intriguing coins of the late medieval period known as bracteates which have a reverse that is the mirror image of the obverse are often advertised as the coins that float. This idea did not originate, as most people believe, in the late medieval period but rather in the earliest days of the classical period of ancient Greece.

The rich and warm land of southern Italy known as Lucania, lying south of Campania and intersecting the toe and heel of the peninsula at the instep was settled by Greek colonists in the sixth century B. C. The major city of the area was Metapontum and this city's coins betray the interest of the settlers in agriculture.

The type used by Metapontum from the earliest times is the ear of barley, beautifully worked on the coin with fine radiating lines from the ear. Often in the field is a tiny field mouse, or a locust along with the META, the ethnic of the city. Later the obverse gives way to Demeter, the goddess of the harvests.

The coin illustrated, one of the early incuse issues of Metapontum, illustrates the use of the obverse in relief and the incuse reverse. At first sight, it would seem that the metal had been struck from a single die with such a hard blow that the obverse die shows through on the reverse, as in the bracteates. Close examination reveals that an intricate, interlocking reverse die was used to create the mirror image appearance. Thus our coin reveals not only the high artistic skill of the early engravers, but the high degree of technical accomplishment as well.

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NUMISMATIC PRIMER

This month we give our recommendation on where to begin a collection of Roman coins.

We refuse to suggest that the beginner follow Suetonius as it were and collect the coins of the "Twelve Caesars." That would be a rich man's pastime. The denarii of Julius Caesar, Augustus and Tiberius are all over \$25.00 each. The emperors, Galba, Vitellius and Otho are quite rare and very expensive. The bronze coins of this series are equally costly.

The temptation is great to recommend the late third and early fourth centuries. Coins of this era are reasonably priced and easy to find. For only a few dollars, the man of the poorest means can accumulate a respectable collection of interesting coins. There are problems though that make difficulties for the beginner. There is the confusion of mint marks, the rather poor art work, the lack of good reference works, and the confusion of denominations that make it advisable to seek elsewhere for a collection specialty at the beginning.

One immediate collection plan suggests itself and is our foremost recommendation to the beginner. This is to collect the five "good" emperors of the second century AD. It is possible to obtain not only the emperors, Trajan, Hadrian, Antoninus, Marcus Aurelius and Commodus but their wives and children as well at a reasonable price, both in silver or bronze.

The literary sources for the second century are plentiful in translation, many published in paper back editions. This was a period of stability and peace in the Roman empire when ancient civilization is said to have reached its greatest complexity. It is a period of which a collection of the coins will well reward the student.

A second category for the collection of Roman coins would be a series of reverse types. These can be broken down into groups of Deities, Personifications and contemporary events. The beginner should select one category and attempt to fill this out before moving on to others. Much can be learned about the Roman mind from such a study.

The reverse type was, after all the means whereby the emperor communicated with his subjects. Lacking a newspaper, radio or other media, the coins were the one sure way of getting the Imperial message out to the public.

The Romans personified various traits of character. The virtues, such as Honesty, Truth, Liberality, Justice, Virtue and so forth were personified and appeared usually as female figures on the coins. The figures selected by a particular emperor were those he wished the public to believe that he himself possessed.

Each of the many gods and goddesses of antiquity had

special virtues or traits. Mars, for example, appears as the avenger, or the victor. Sometimes after a battle had been lost and a new campaign was to be launched the emperor would choose Mars the Avenger for his coins.

If a donative of money was to be made, or if a distribution of free grain was planned, these events would also be commemorated on the coins.

From this wealth of material of ancient life which appears on the reverses of Roman coins, the beginning collector can build a group of coins that will be modest in price and most rewarding in the knowledge they bring.

The next best thing to owning a coin is having a photograph of it. Unfortunately most illustrations are scattered throughout books, pamphlets, price lists, etc. To find the photo you want requires a good deal of looking through your library.

Try this trick for organizing your illustration into a handy reference file.

1. Make a Xerox copy of the page of the catalog or book containing the photo you want.
2. Cut out the copy of the illustration and paste it on the bottom of a 4x6 card.
3. On the upper portion of the card write or type whatever information you want on the coin. Tailor this to suit your own needs and experiment to arrive at the best arrangement for yourself.
4. Organize your cards in a file or box in whatever category best suits you.
5. Prepare additional cards as you acquire more books and catalogs having illustrations.

You can flip through your cards in minutes to find a particular illustration or note. Not only will this file grow into an increasingly valuable reference but you will learn about the coins in the process of preparing it. Try it and see.

* * *

The AES or copper alloy coins of the Roman Empire were primarily of three denominations. These were the Sestertius ($\frac{1}{4}$ denarius) and Dupondius ($\frac{1}{2}$ sesterius) and As ($\frac{1}{10}$ denarius). The Sestertius and the Dupondius were of orichalcum, a brass alloy of about 20% zinc and 80% copper. Originally they had an appearance similar to gold. The As was a bronze tending to a high copper content for the reddish color obtained.

The empire also occasionally emitted Semis ($\frac{1}{2}$ As) and Quadrantes ($\frac{1}{4}$ As) of the same metal as the As.

THE FOUR EMPERORS CONSTANTIUS

by CALVIN C. WOODS



CONSTANTIUS I
A.D. 305-306



CONSTANTIUS II
A.D. 337-361



CONSTANTIUS GALLUS
Caesar, A.D. 351-354



CONSTANTIUS III
A.D. 421



The beginning collector of Late Roman Coins will be able to distinguish among these four rulers by following this simple guide.

The appearance of Constantius I on his coins is so completely different from those of his namesakes, that the most casual inspection should be enough to identify them: the short cropped hair and beard along with the "tough guy" appearance is a dead give-away. It is not so simple to distinguish among the three latter rulers, but these are the principal differences:

A.—The title of Augustus (AVG) appears on the coins of Constantius II and Constantius III, but not on those of Constantius Gallus.

B.—The bust of Constantius III has the appearance of being more full-faced than Constantius II.

C.—The mint marks COM, COMOB, and RV appear on coins of Constantius III, but not on those of the two earlier rulers.

D.—In the absence of these characteristic marks, the silver coins weighing about 1.40 grams are those of Constantius III

(the smaller silver coins of Constantius II do not fall below 1.92 grams).

E.—The names FL CL (Flavius Claudius) appear only on the coins of Constantius Gallus.

F.—The title of Junior (CONSTANTIUS IVN) belongs alone to Gallus.

G.—The names FL VAL (Flavius Valerius) are found only on the coins of Constantius II.

H.—Those coins with a bare head and having the names FL IVL (Flavius Julius) have been assigned to Gallus.

I.—All coins with a bare head and the legends DN CONSTANTIVS NOB CAES and CONSTANTIVS CAES are attributed to Constantius Gallus.

J.—The neck of Constantius Gallus is usually longer than that of Constantius II.

K.—No bronze coins are known for Constantius III; his gold and silver are very rare and expensive. Constantius II and Gallus struck in all three metals and none are really scarce; their bronze is quite common.

Select Bibliography

Description Historique des Monnaies Frappées sous L'Empire Romain by Henry Cohen.

Late Roman Bronze Coinage by Carson, Hill and Kent.

Roman Coins and Their Values by David R. Sear.



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BOOK REVIEWS

COINS OF THE ANCIENT WORLD. Illustrated from the Collection of Dr. and Mrs. Irving Frederick Burton. The Detroit Institute of Arts 1964. 32 pp., illus. \$1.00.

This is a short and charming booklet written by two collectors who seem to love and enjoy their ancient coins. Both the preface by F. W. Robinson and the introduction by Dr. Burton are written for the layman who wishes to understand the coins of the ancient world and their relation to the coins of today, rather than for the scholar or professional numismatist.

The booklet illustrates 59 coins in all: 16 Greek, 1 Lydian, 1 Carthaginian, 32 Roman, 4 Byzantine, 3 Judaean, 2 Parthian and 1 Pergamene cistophous. The only thing lacking in this book is a short and elementary bibliography for further reading and reference and we also fail to see why the 3 idiotic and misleading illustrations showing the minting of ancient coins were reprinted from Klawans' *An Outline of Ancient Greek Coins* (see review in V. of T. IV, No. 5, pp. 84-85).

We hope that other museums in the midwest, west and south will follow the example of the Detroit Institute of Arts, issuing at least a booklet of this size so that laymen can study their collections of ancient coins. But what we hope more is that collectors of ancient coins will publish their collections, thus making them available to more in the growing family of American numismatists. AL. N. OIKONOMIDES

Yao, T. C., and Stross, F. H., THE USE OF ANALYSIS BY X-RAY FLOURESCENCE IN THE STUDY OF COINS. *American Journal of Archaeology*, Vol. 69, No. 2, April 1965, pp. 154 ff.

Using three coins of Athens from the Edward Gans collection, the authors illustrate the techniques and results of X-Ray fluorescence such as that earlier used by Margaret Thompson in her monograph on the new style coins of Athens.

This short article will be of value as a succinct summation of this method of coin analysis for those who are interested in such techniques.

The authors point out, but do not properly emphasize, that a true and accurate metallurgical analysis cannot be accomplished by this method. While X-ray diffraction can be of value in determining if a silver coin is genuine, the accuracy of the method being better than specific gravity tests. It is not enough better that the average student would need to have access to it.

It is necessary that silver coins be analyzed for metallic content. The information heretofore published on this subject is inaccurate and studies based on it draw false or misleading conclusions. To this reviewer's knowledge, no method can surpass destructive chemical analysis, and until studies of various silver coinages based upon a scientific and careful quantitative analysis of coins is published, articles on neutron bombardment and x-ray fluorescence will only serve to mislead the numismatic world.

As Caley pointed out in his recent monograph, surface corrosion and unhomogeneous alloys distort X-ray tests sufficiently so that information gained from them as to metallic content is meaningless.

Lhotka, J. F. and Anderson, P. K., SURVEY OF MEDIEVAL IBERIAN COINAGES. The American Numismatic Association. 1965, Soft covers, 123 pp., \$3.75.

This reprint available from the librarian of the American Numismatic Association of a series of six articles which appeared in the *Numismatist* in 1963 and 1964 will be welcomed by all.

Without question this is the definitive work on the subject written in the English language. Furthermore it brings to the modern reader information which heretofore has been long out of print and most unavailable.

The authors arrange their work in a careful and scholarly manner. The introduction contains information which leads the reader into a quick but thorough understanding of the coins and how they may be dated and read. A valuable adjunct is the medieval alphabet in use in the Iberian peninsula.

The four major medieval states, Castile and Leon, Navarre, Aragon, and Portugal are each treated as separate entities but are also closely related to one another and both similarities and differences are pointed up by the authors. Additional attention is given to the feudal coins of the more important magnates.

The historical importance of Iberia is often overlooked. It was here that the divided Mediterranean world, that of Christian and Moslem, met in an atmosphere often of peace. Here also the Jew was tolerated and prospered. Through Spain, the knowledge of paper-making entered the Western world. Here also the Arabic translations of the Greek authors were again translated and made available to the re-awakening West. It should come as no surprise that it was Spain which provided the impetus to the New World, and even students of US coins will find that the roots of their currency go back into the medieval Iberian coins.

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Jones, Tom B., THE SILVER PLATED AGE, Coronado Press, Lawrence, Kansas, 1964, 232 pp., soft covers; \$3.50.

This book was written, not for the man steeped in the immensities of the Golden Age of Roman literature, nor for him who stands in awe of the mighty figures of the Silver age of Roman literature. It is, instead, for the lover an antiquity who wishes to take a guided tour with a sympathetic and humorous man through the age of the Antonines, the "Silver plated" age.

The author frankly states in his introduction that the book was written in fun and fun it is guaranteed to be, but underlying it too is the serious analysis of Roman intellectual life in the second century when original work had ceased and the Romans contented themselves with copies and glosses of a bygone era. It was, in fact, that the Vergils and Ciceros, the Senecas and Lucans were in the past and those who wrote in slavish imitation of such figures gave to the era the name of the "Silver plated age".

As a manuscript, the book won the McKnight Foundation Humanities Award for 1960. It is one of those rare, rare works that can both entertain and illuminate. Anyone who wishes a closer insight into Roman life and an acquaintance with the figures often appearing on his coins, will find this book is required reading.

The author takes in turn, the politics of the age, education, literature, art, medicine, and science. Each is treated in a manner perhaps best illustrated by a quotation from the chapter on education:

"History will show that the Pax Romana and the Eirene Amerikane have at least one thing in common: a crisis in education. The uneducated educator is not indigenous to North America, nor did the species first evolve in the twentieth century AD. Although Dio's audience has shrunk perceptibly in the last eighteen hundred years, about the same generous portion of ancient and modern readers would probably brand as atavistic his claim that there is more to education than lyre-playing and wrestling. It is interesting and instructive, yet discouraging to discover that in the days of the Second Sophistic just as in our own time, people were arguing about what to teach and how to teach it."

Perhaps most valuable of all is a complete listing of all the ancient literary sources of this particular era. Most of these authors and their works are discussed and through this book the way back to the ancients is opened. It is indeed a window to ancient Rome in the second century.

Not unintentionally, the cover is silver and has a portrait of Marcus Aurelius taken from one of his coins.

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Sear, David R., ROMAN COINS AND THEIR VALUES, B. A. Seaby, Ltd. London, 1965.

This publication has been awarded the John F. Lhotka memorial prize for 1964. The Lhotka prize is awarded annually by the Royal Numismatic Society to that author whose work is most helpful in encouraging young numismatists and beginners in the field.

Editor's note

* * *

Rather than write individual reviews and comments on this book we herewith summarize the views submitted to us by James Rives, Byron Perry, Wilfred W. Lyon, Douglas Smith, Carl Appel and others who have responded to our requests for comments on books now in use by collectors.

All comments agree that this is the best book available on the subject at a modest price. A large majority of coins, if they can not be firmly attributed, can at least be closely identified as to emperor and reverse type. While it is not possible to reduce a work such as the British Museum Catalog which runs to several volumes down to a pocket sized book, the author has performed a Herculean task that justified his receipt of the Lhotka prize.

Commentators also agree that a student of Roman coins couple this handbook with one of the currently available studies in Roman coinage. Most often suggested were the HANDBOOK OF GREEK AND ROMAN COINS by George Hill (\$10.00) and ROMAN COINS by Harold Mattingly (\$12.50).

* * *

It had been planned to present comments on the companion volume to ROMAN COINS AND THEIR VALUES, GREEK COINS AND THEIR VALUES. However since this book is now out of print and a new edition is expected soon from the publisher, this book will be reviewed in our Book Review section as soon it is again available to collectors.

* * *

This month concludes the evaluations and comments on the beginners' handbooks that are readily available at most coin dealers and department stores and which seem to form the beginning of most libraries. Next month we will begin critical appraisals of the major books on numismatics that the student and the advanced collector must have. We plan to evaluate among others, Carson, Hill and Kent, LATE ROMAN BRONZE COINAGE; Barclay Head's HISTORIA NUMORUM; F. W. Madden's HANDBOOK OF ROMAN NUMISTICS and others. Percy Gardner's work on Greek Coin Types, long out of print is scheduled for re-printing and release soon and will be reviewed when it is received.

Later this year it is planned to discuss the great corpora of Greek and Roman coins: Cohen, the British Museum Catalogs, Grose, MacDonald, the Roman Imperial Coinage and the *Sylloge Numorum Graecorum*.

Readers are still invited to submit their comments on numismatic books and series that they use, pointing up the strong and weak feature of each. In order to assist the newcomers to our field, this bibliographic information must be shared.

Also current:

Numismatic Literature, the quarterly bibliographic publication of the ANS for April 1965. Available from the American Numismatic Society for one dollar.

The Numismatic Review, the irregularly appearing journal of Coin Galleries. Sample copy free on request, 1 year subscription, \$3.50. Issue #1, 1965 has just appeared and features an article, "The Coin Explosion." 123 West 57th Street, New York.

Hesperia Art, Bulletin XXXII available from Hesperia Art, 2219 St. James Street, Philadelphia, Pa. Sample on request, \$2.00 per year. Gorgeous illustrations of Coins and Corinthian Vases.

* *

Numismatists who search the literary sources for information on coins are frequently frustrated by the ancient authors' tendency to exaggerate numbers. Just as historians like Herodotus or Josephus exaggerated the number of men involved in battles, so also was wealth always described in nice, round, unusually large quantities. Roman estates were valued at millions of sesterces, and even the author of the Acts of the Apostles gives way when he values burned books valued at 50,000 pieces of silver. Not too helpful when one tries to reconstruct purchasing power in antiquity . . .

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figure S-746 F/VG 7.50
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Because the list offers so many coins, in a wide range of prices, it will remain in effect until late summer when List XIV will be published.

ACCA members who have not received a copy of this list and wish to do so, please advise me as soon as possible.

MEANWHILE...

I intend to tour the United States again this summer as well as make a buying trip to Europe. I will be looking for an opportunity to purchase either whole collections or nice, individual pieces. I am also interested in buying large, bulk lots of similar inexpensive, late Roman bronzes. If you have any thoughts of selling your ancient and medieval coins, I'd appreciate an opportunity to see your coins in order to make you a fair offer. I am also interested in taking coin collections on consignment.

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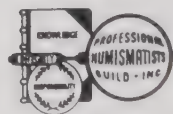


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"Thank you very much for sending the copies of the April issue of the *Voice of the Turtle* for distribution at our annual show.

"Our show was very successful and your magazine was well received. The officers of my club have asked me to convey their appreciation for your kindness." Robert J. Sheller, West Chester (Pa.) Coin Club.

* * *

"I have just finished reading the *Voice of the Turtle* for April and fell impelled to write you and let you know that you have taken on an excellent subject and treated it with the utmost care and have served you readers well in this area. For too long medieval coins have been overlooked." Russell Rulau, Sidney, Ohio.

* * *

"Dr. Colin Kraay of the Ashmolean Museum gave me a copy of the *Voice of the Turtle* which I do find interesting.

"I should like to join the club and to subscribe to the Journal. I am a collector of Greek coins, part of which are permanently on display at the Seattle Art Museum." Norman Davis, London, England.

* * *

"I agree with your decision to stop the constant flow of comment on grading. It *was* just my hope that over a period of time the ACCA could keep a pressure on the dealers — many of whom are novices — to maintain a decent standard. Since you got one reply from a well-known man who admitted that his grading was designed to get the collector to order. I am about to give up. However, I am telling my friends to order Jerome Eisenberg's, *A Guide to Roman Imperial Coins* even if his prices are now out of date. He is the one man who has had the guts to publish photographs of his grading standards, and I go along with his ideas completely." C. E. Rowe, Brandenburg, Ky.

* * *

"You asked in the March *Turtle* that readers suggest their most useful handbooks. For cost and completeness, I don't believe anything can come up to the two Seaby publications: *Greek Coins and their values* and *Roman Coins and their values*. One additional book that I believe no student of

the classics should be without is the *Encyclopedia of the Classical World*. Put out by Prentice-Hall, copyright 1965 and translated from the Dutch, the book is authored by J. H. Croon. Covering Greece and Rome plus the Asian ancient world, the 240 page volume is more than worth the three dollars (soft cover). Only access to its many definitions will provide the user with its value, and every collector and student knows how much time can be spent attempting to find the meaning and connotations of some words or phrases. Short biographies and resumes of historical events make this reference invaluable." Robert J. Myers, Bloomington, Ind.

* * *

"Many of us ancient collectors are isolated from contacts with others in the hobby. We buy and read books, study dealer catalogs and add an occasional coin to our collections. All the while we miss the give and take of conversation with fellow collectors. Seldom do we have an opportunity to benefit from conversations with collectors of long standing who have real knowledge of ancients and could impart it to beginners.

"All of us occasionally must feel the need for a guiding hand. Dealers are helpful with suggestions: they answer correspondence promptly and fully. But they can't take a distant collector by the hand and lead him through the labyrinth of Greek and Roman numismatics.

"When I started collecting ancients more than two years ago I felt the need to study and learn as much as possible. Several dealers were generous with replies to specific questions. But I floundered around while seeking to get my bearings. Now I know the broad outlines of the areas in which I wish to concentrate, but the need for knowledge seems greater than ever.

"In this age of do-it-yourself kits it seems there is a need for some kind of do-it-yourself study course material for beginners in the ancient field. This might embrace the broad general areas of specialization such as:

A. Greek

1. Classical types.
2. Parent cities and their colonies.
3. Topical collecting.
4. Kings.
5. Deities, etc.
6. Common types and current prices by grade.

B. Roman

1. Republic and/or Imperial.
2. Portrait collections.
3. Family groupings.
4. Historic figures (Pompey, Caesar, Brutus, Cassius, Anthony, etc.).

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5. Reverses and how they might be collected.
6. Deities.
7. Provincial and colonial.
8. Common types and current prices by grade.

"Most of this information is available in the standard reference works, but the beginner does not always know where to find it, nor does he have reference material available. A broad outline of a reading program in the several areas of specialization would be helpful. So would a list of names of collectors who specialize in a particular field who would be available for consultation by mail or in person. A listing of common types within the broad groups would prevent the beginner from spending heavily for a rare coin out of ignorance of rarity when an inexpensive piece would serve his purpose just as well.

"Perhaps within the framework of the ACCA something could be started. At least this collector would have saved much time and would have avoided many mistakes if something of the sort had been available and were available now.

"Perhaps readers of *The Forum* may have some constructive comments which could lead to a start on such an educational undertaking." John Bluck. Monroe, La.

* * *

Just how subtly an author could criticise is demonstrated by Tacitus in his **Germania** when he makes the crack: 'And good habits have there more influence than good laws elsewhere.' It leads one to wonder how much of the German virtues Tacitus described are subtle ways of pointing out the deficiencies of Roman virtue at home . . .

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Byzantium: Constans II, Silver miliaresion, Emperor facing, holding globus cruciger, Rv. Cross potent on 3 steps, inscr. DEUS ADIUTA ROMANIS, God help the Roman people. 641-654 A.D. VF 22.50

Byzantium: John I Zimisce: 969-976 A.D. Silver 20 mm Full length figure of emperor. VF 7.50

Syracuse: Sicily, Hicetos, 288-279 B.C. Young hd. of Zeus. Rv. Eagle on fulmen. VF 7.50

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3. MACEDON 413-399BC Archelaus I Tetradrachm horseman/Fore-part of goat in incuse square VF/nearly VF, VERY RARE 325.00
4. THEBES, Boeotia 600-550BC Drachm Boeotian Shield/Mill-sail VF 47.50
5. CELENDERIS, Cilicia 450-400BC Stater Nude horseman/Goat VF 85.00
6. SYRIA Antiochus VIII 121-96BC Tetradrachm/head/Zeus stg. VF 47.50
7. PERSIA-PARTHIA Mithradates IV 130-147AD Drachm VF, bold 5.50
8. SASSANIDS Khusrau II 590-628AD large Drachm F \$3.75; VF-EF 7.50
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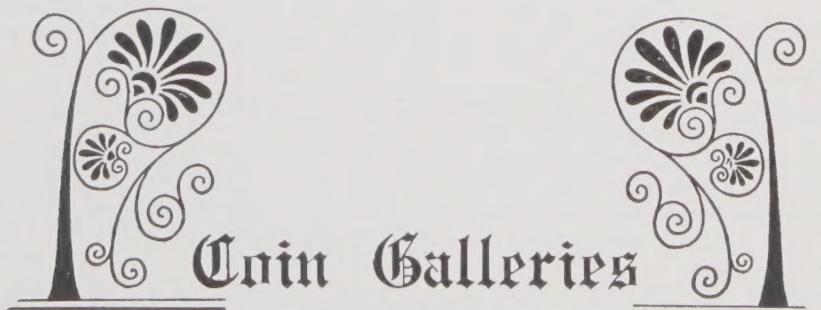
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DUES: Dues are \$3.00 per year pro-rated at twenty five cents per month and payable to April, 1966. New members should include \$1.00 initiation fee with their remittances. Dues include receipt of the Turtle.

LOCAL AFFILIATES: A group has been formed in Framingham, Massachusetts by Mr. Phillip Ross Gaither, who acts as secretary pro-tem.

The group met last on April 14 with eight members present and chose the name, "Society Historia Numorum". The chapter conducts its meeting on a pro-seminar type of arrangement where each member comes prepared to discuss some topic on ancient coins. At the April meeting each member brought a list of dealers with his comments on each dealer's grading, promptness and prices. Each member also brought a list of reference books.

At the next scheduled meeting of May 19, each member was to prepare to discuss the topic, "The Travels of Hadrian" as illustrated by his coins.

According to Mr. Gaither, "Our club was established so that each member might contribute to each other in his hobby, not as a social club or a place for transacting business."

Anyone living in the area and who would be interested in joining this group is invited to contact Mr. Gaither at his address, 4 Bradford Road, Framingham, Mass. 01706.

* * *

The Minnesota chapter held its regular bi-monthly meeting on May 8 with 17 members present. This was book night with many reference books brought to the meeting so that others could see and compare the relative merits of the bibliographic sources.

Several volumes of Cohen and Mattingly and Sydenham's ROMAN IMPERIAL COINS were available at the meeting and members discussed how each of these was useful in attribution and the shortcomings of each.

Coffee and cookies were served and a good part of the meeting was spent as individuals moved from small group to small group to look at coins which had been brought or to discuss various aspects of ancient coins.

A definite date has not been selected for the next meeting, scheduled for July. It is expected that both Col. Frank O'Sullivan and Dr. John Lhotka will be guests in the area this summer and members voted to try and hold off scheduling the next meeting until the schedules of these men were known. It is hoped by all that Col. Sullivan and Dr. Lhotka might be able to join the group at its July meeting.

* * *

Mr. Gustave Kalen is interested in getting a group started in the Cleveland area. Certainly this city should support a large and thriving chapter. Anyone who would like to assist in forming such a group should contact Mr. Kalen at his address: 3553 Shelton Road, Cleveland, Ohio 44120.

* * *

The major efforts of the ACCA this year will be directed toward assisting local affiliates to get established. While it will not be possible for every member to participate, a great majority are close enough to a population center to be part of a local chapter. We must have someone on the local level who will organize and get things started. If you will do this, contact your club officers.

* * *

The delay of this issue is further compounded by the fact that your editor was in the hospital with an infection at the very time that all copy was to be submitted to the typesetters.

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A NUMISMATIC COMMENTARY ON PAUSANIAS
F. Imhoof-Blumer and Percy Gardner

EDITED BY AL. N. OIKONOMIDES

How valuable ancient coins are to modern scholars and collectors! Yet they are not cherished only for their monetary value, but for the artworks represented on them which are in some cases the only records remaining to us of many masterpieces of ancient Greek sculptors. Imhoof-Blumer and Gardner, two outstanding numismatists and historians, used the *Guide to Ancient Greece* of Pausanias and attempted to correlate the works of art described by this second century traveller with those represented on coins. This new edition contains English translations of the passages originally given solely in ancient Greek and a commentary on the art treasures shown on the coins of Athens.

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